

# Introduction

*Nova generatsiia* (The New Generation) was unquestionably the most successful and important avant-garde publication of the 1920s. It was not only the official organ of the Ukrainian Futurists, but a dynamic exponent of new artistic trends from a pan-European perspective. This work is a full record of the journal's contents from 1927 to 1930, containing almost 1,100 entries. It lists articles, prose works, poems, correspondence, and photographs, as well as reproductions of art works that appeared in 36 separate issues of *Nova generatsiia*.

*Nova generatsiia* made its appearance in Kharkiv in October 1927; the last issue was published in December 1930. Throughout its turbulent history, Mykhail' Semenko (1892-1937), the founder of Ukrainian Futurism, served as the journal's editor and guiding light. Although mostly an outlet for the literary and theoretical works of the Futurists, the journal quite consciously promoted the whole spectrum of avant-garde art, including painting and architecture. Indicative of this orientation is the care and attention that the journal's three artistic directors gave to layout, typography and illustrations. Vadym Meller initiated the tradition with the first issues and was ably succeeded in the task by the photographer Dan Sotnyk and, in 1930, the painter Anatol' Petryts'kyi. This bibliography lists the issues each of them designed.

As a glance at the index to this work will show, the journal published many innovative writers and artists, not only from Ukraine but also from other republics of the Soviet Union. Semenko made a special effort to expose the Ukrainian public to the new experiments taking place in Central and Western Europe. This was done not only to educate the masses and undermine the traditional forms of art that the Futurists were staunchly confronting, but also to help justify the activity of the avant-garde in Ukraine. Accordingly, the pages of *Nova generatsiia* were graced by names ranging from Guillaume Apollinaire to Laszlo Moholy-Nagy to Herwarth Walden. German Expressionism and the Bauhaus movement were especially well represented. *Nova generatsiia* placed strong emphasis on issues related to architecture, industrial design and city planning, pursuing German and European-wide developments in these areas diligently.

While it has been popular to malign Ukrainian Futurism for its leftist politics, scholarship has almost totally ignored this avant-garde's struggle and achievements in establishing Ukrainian culture as a modern, artistically resourceful institution. In this respect, the journal was a lively forum for discussion and polemics. It not only attacked conservative elements in society but conducted a rather forceful defense of contemporary Ukrainian cultural interests in an often hostile political environment. It is worth noting that *Nova generatsiia* was the last journal to capitulate to the dictates of the Communist Party when the latter set out to "consolidate" cultural activities within centralized and homogenized organizations during the late 1920s.<sup>1</sup>

This bibliography is divided into the following primary parts: Articles, Prose, Poems, Correspondence, Photography and Artistic Reproductions. A number of other sections (Bulletin, *Bloknot*, etc.) correspond to regular features of the journal. The index of names at the end ties these separate sections together. It contains complete references not only to authors, artists, designers, architects, etc., but also to those individuals whose names might have appeared only in titles. All titles and names are transliterated from Ukrainian. In some cases the journal's original transliteration and Ukrainization of names makes it difficult to identify the persons involved. In such instances, I have provided in square brackets the standard Western

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<sup>1</sup> For details on *Nova generatsiia* and the Ukrainian Futurist movement, see my book: *Ukrainian Futurism, 1914-1930: An Historical and Critical Study*, Harvard Series in Ukrainian Studies (Cambridge, Massachusetts: Harvard Ukrainian Research Institute, 1997). The journal is discussed on pp. 103-78.